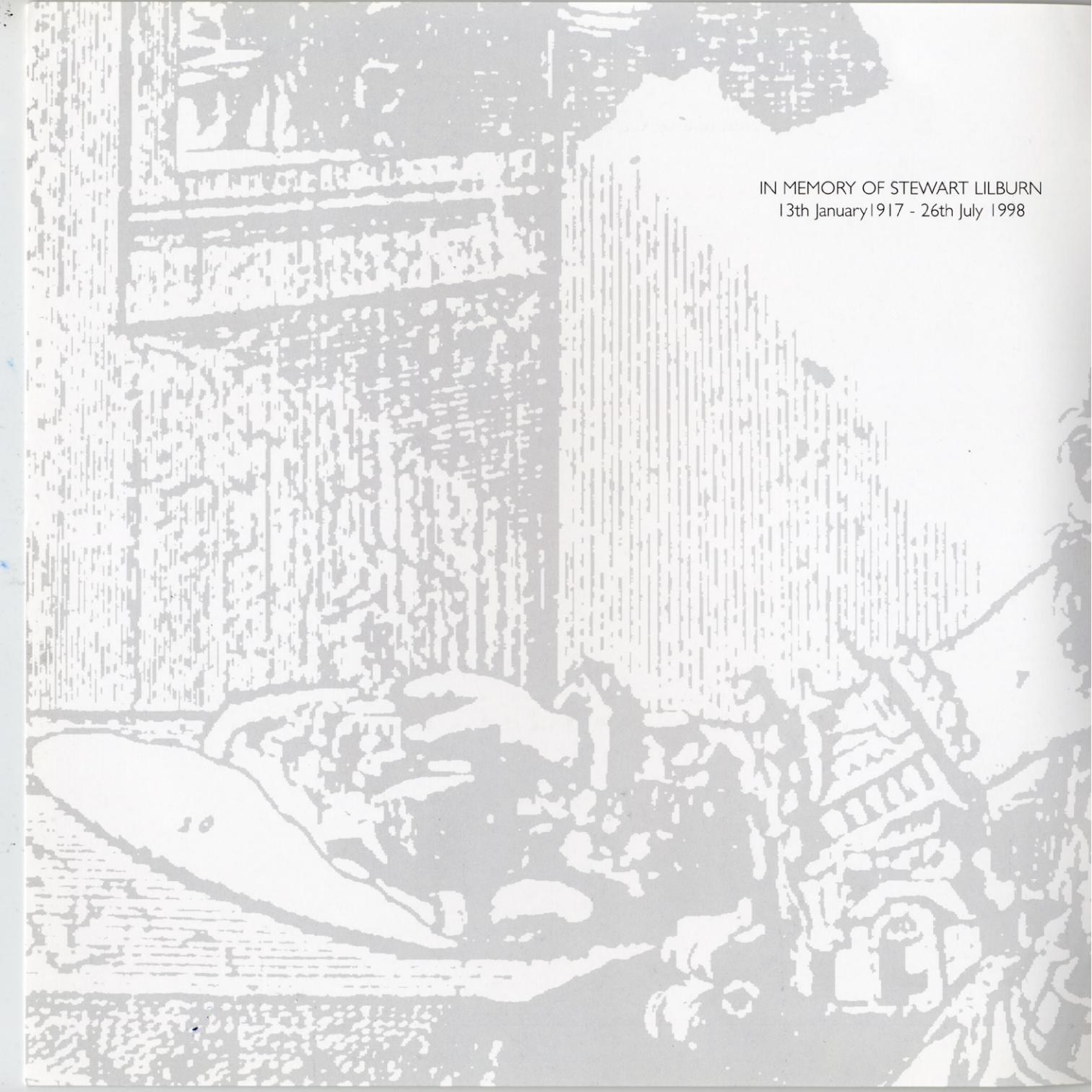


An abstract drypoint artwork on a yellowish, textured background. The composition is dominated by dark, expressive lines that create a sense of movement and depth. A large, dark, irregular shape occupies the center, resembling a shadow or a deep well. To the left, there are vertical, scribbled lines that suggest a structure or a tree. In the lower center, a small, dark, rectangular shape with a pointed top, possibly a house or a building, is visible. The overall mood is somber and contemplative.

IG

THE USURPERS HABIT

Drypoints by David Lilburn



IN MEMORY OF STEWART LILBURN
13th January 1917 - 26th July 1998

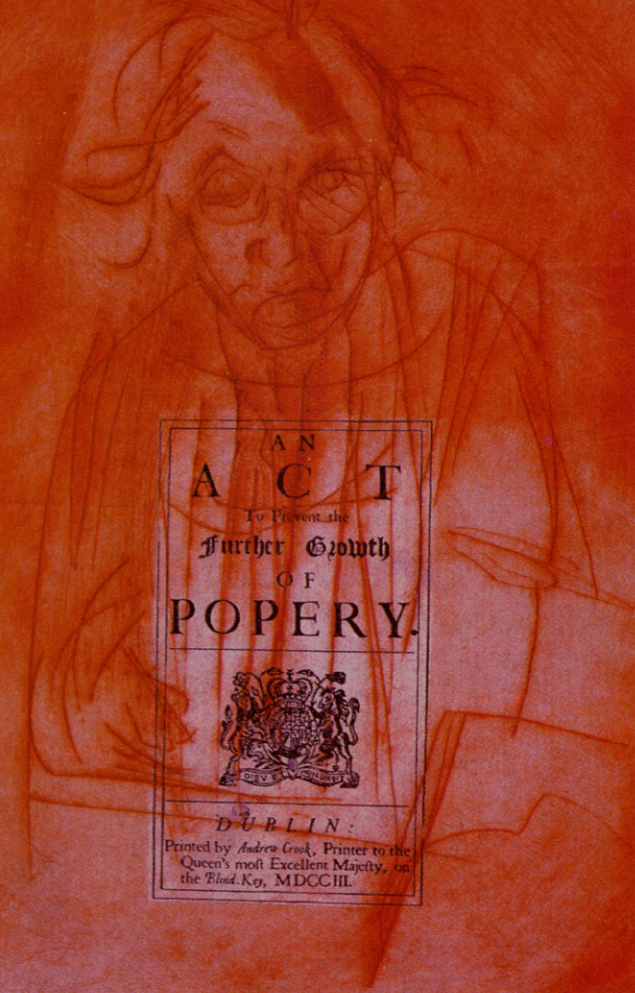
with text by Ciaran O'Driscoll and Jim Savage

THE USURPERS HABIT

Drypoints by David Lilburn

published by
Galway Arts Centre December 1998

in association with
Siamsa Tíre Theatre and Arts Centre, Tralee



ORANGE CARD
drypoint chine collé
image 27.5x18cms
paper 51x37cms

Acknowledgements

Thanks to Mike Byrne and Evan Morrisey for access to the print studio in Mary Immaculate College of Education, and a special thanks to Mike for the *Thursday nights*; Dietrich Blodau for kindly allowing me the use of his print studio and press; to Sheila Deegan and the Limerick Arts Office for producing the postcards and to Vincent Warfield for the manufacture of the "Observation and Registration" machines.

David Lilburn

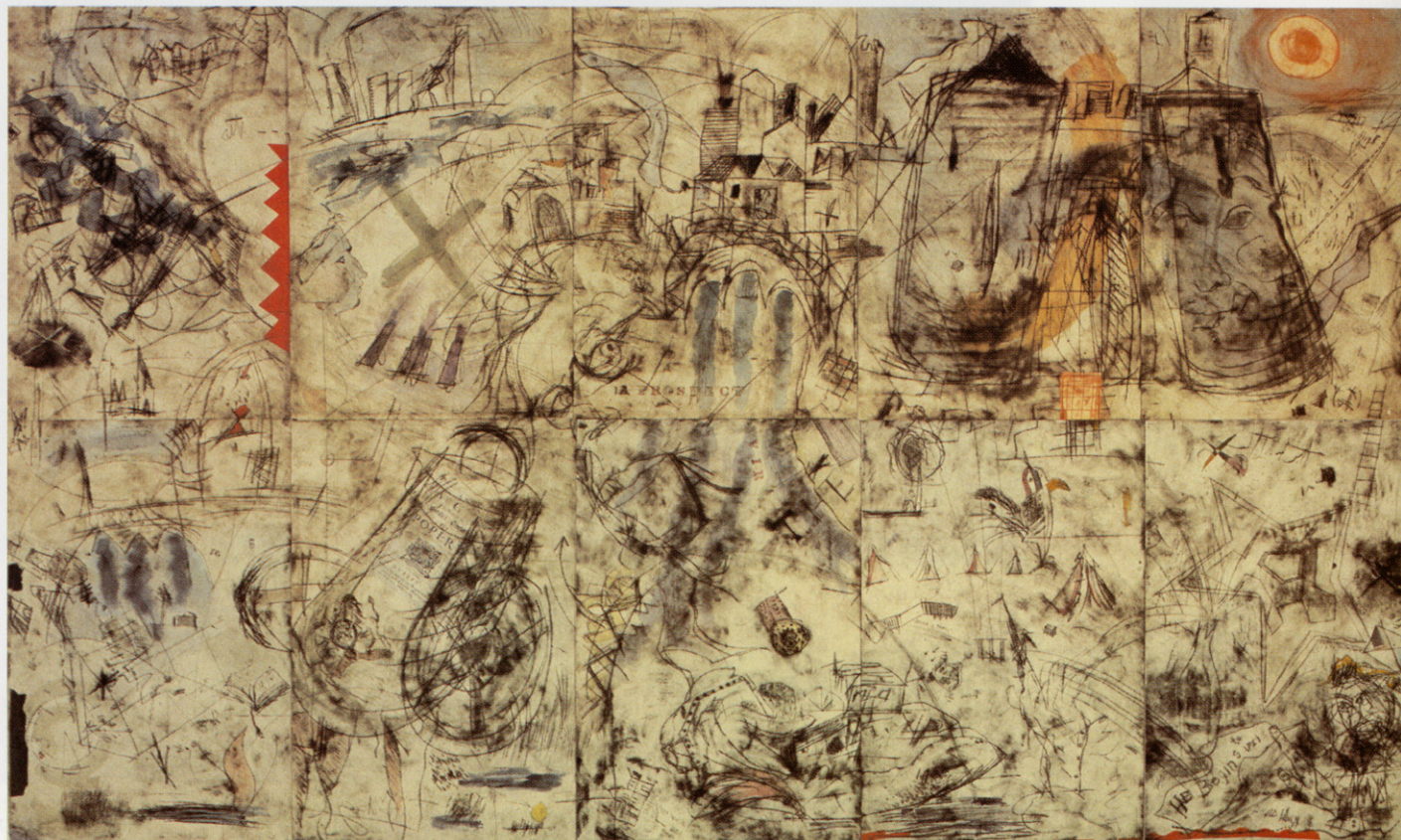
MAP OF A GARRISON TOWN
drypoint, watercolour, chine collé
125x186cms



far left
CANNON
drypoint
36x24cms

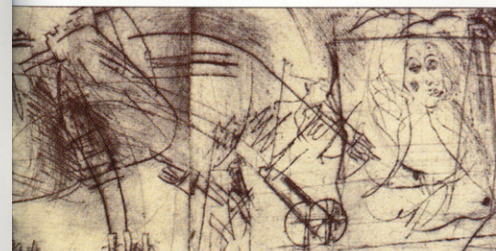
centre
HE BEGINS TO UNRIG
drypoint
image 27.5x24cms
paper 51x37cms

left
KING WILLIAM
drypoint, chine collé
image 27.5x24cms
paper 51x37cms



A PROSPECT OF LIMERICK drypoint, watercolour, chine collé, 195 x 605cms

Ciaran O'Driscoll has published four collections of poetry; *Gog and Magog* (Salmon, 1987), *The poet and his shadow* (Dedalus, 1990), *Listening to different drummers* (Dedalus, 1993), and *The old women of Magione* (Dedalus, 1997). He is living in Limerick and lectures at the Limerick School of Art and Design, giving courses on among other things, postmodernism, art and the unconscious, and advertising and society.



The Usurper's Habit

for David Lilburn

As we go walkabout
in the ordinary grey light,
a prism behind the eye
refracts it in splinters of history.
Our postmodern footsteps
are dogged by gentlemen and bishops
whose mistresses are drowned in placenames.
Our everyday frenzy sings
in the same opera as a king's
madness. Pleasantries we exchange
over the wrapping of purchases
obscure the knowledge of causes:
no butcher without butchery.
Catch a thread of your jumper
on a railing spike as you wander
through this city always under siege
and, like a monarch robed in countries,
you begin to unrig.
Return along the trail
of your unravelled wool,
through seeming-solid streets
that rest on sliding plates,
to where the river-gusts incant
a printmaker's incisive rant:
*that grey pullover's warp and weft
was naught but property and theft.*
Your journey ends behind the eye,
where Lilburn's etchings hang to dry.

Ciaran O'Driscoll

A Prospect of the artist

Jim Savage

Jim Savage, born in Manchester 1950, is an artist living in Co. Cork, whose work is predominantly concerned with drawing. He is a lecturer at the Limerick School of Art and Design.

When you look at David Lilburn's drawings you can see the energy and the excitement that went into their making. It is left there, visible on the page. There is an exhilarating sense of freedom about them, about the way they are drawn and about the way they are structured. You can feel the fun he had in making them. This was an artist enjoying himself with a subject he is absorbed by and with a graphic procedure that he is totally at ease experimenting with.

He works directly and he works at speed. He trusts implicitly to his first response, to making that first-time line, packed with the energy of concentration and sudden release. In the execution of his drawings there is no stopping to erase and rebuild. They are produced in spontaneous bursts of fast line. It is as if he wants as little as possible to come between the image and the nervous system that generated it.

The drawing for these recent prints is done directly into the metal surface of the printing plate, not with a pencil, but with a piece of sharpened steel. The lines are filled with the energy that created them and they charge up the strange visual batteries of the prints. Some are so crammed with activity that they seem to be on the point of bursting, about to be torn asunder by the forces of their own construction. Nothing is static, nothing is still: image-fragments swirl and tangle through complex pictorial spaces. In exploring them, the eye is not allowed to rest, instead it is pulled into an exuberant flux of graffiti, a graphic-storm of marks.

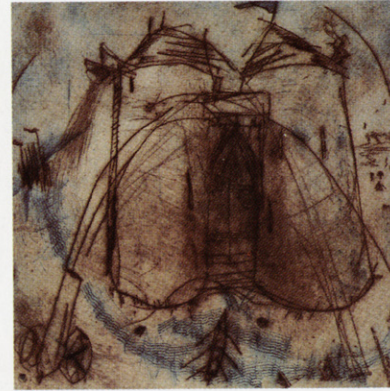
They are, in short, quite exciting to look at.

In parts they are secretive and elusive works, humorous too. Things are hidden there in the melee. You have to search among the fragments, like a scavenger in the jumble of a rubbish tip. Some of the fragments are readable and enlightening, others are obscure and private: some reference a shared history, some a personal one. Threaded through this caricatured Bayeux Tapestry of the Irish wars of the seventeenth century is a personal identity having to swim in the flotsam of that history. We are always aware of the artist's presence, even if he is not literally there in person all the time. In David Lilburn's work the idea of the extended self-portrait is never very far beneath the surface.

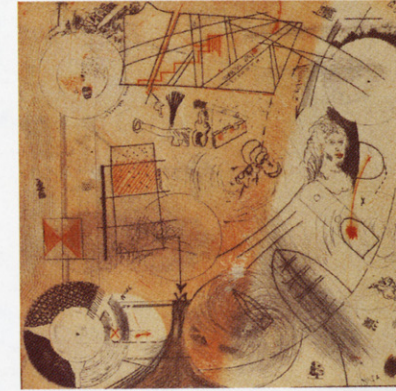




Castle series



ASSAULT



GAME PLAN



BAD FAITH



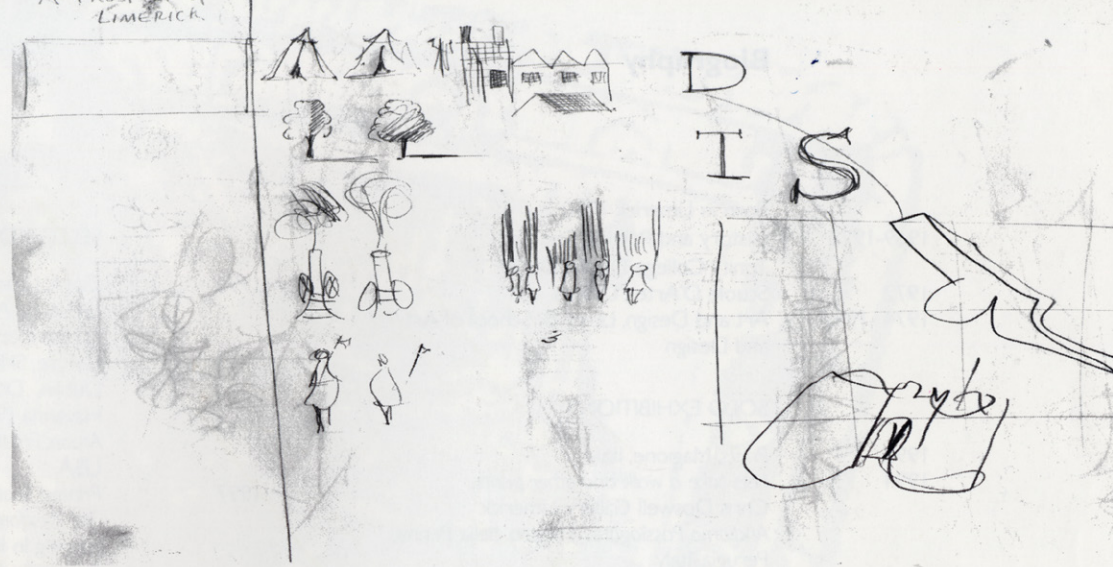
THE SCENE



CELEBRATION



ENGAGEMENT



The visual forms of the diagram and the map have been used by the artist as the starting points for a number of these images, so it is perhaps not surprising to discover that an existing map of Limerick was the initial stimulus for one of the larger prints in the exhibition. It was a map that represented the first siege of the city by Williamite forces in 1690 and it was published in London in 1693 by G Story. It is memorable visually in that it experiments with pictorial space by combining in the one image a plan view of the siege and a panoramic, 'postcard view' of all the buildings in the city. It is titled: 'A Prospect of Limerick'. Some three hundred years later it has been reincarnated. In the new map, however, the artist has re-invented the original to his own ends: pushing the spatial manoeuvrings of the first to their furthest extreme and then filling it to the brim with an arsenal of historical [and some present-day] imagery. It is an intriguing collage of tangled fragments of drawing. But, whereas in the original map its maker stands godlike on the outside of the image, trying to clarify the events for the viewer, in the new one the mapmaking artist, is engulfed in the paraphernalia of his own map. As he peeps out at us through the debris of his image-fragments, he is adrift in the currents of his own and the city's history.



SIEGE PLAN
drypoint
image 28x18cms
paper 41x47cms

These are rich drawings, full of excitement and surprises, produced by someone who is engrossed in his subject-matter and who explores it with a visual passion and wit. He offers you his maps, not to find your way by, but to get thoroughly and enjoyably lost in.

Jim Savage

Biography

1969-1973 Born in Limerick 1950
History and Political Science,
Trinity College Dublin, Dublin
1972 Scuole D'Arte, Urbino
1974 -1997 Art and Design, Limerick School of Art
and Design

SOLO EXHIBITIONS

1995 *Prints*, Magione, Italy
1994 *Lets take a walk and other prints*,
Chris Doswell Gallery, Limerick
Andiamo Passiagare, Palazzo della Penna,
Perugia, Italy
1991 *Homeground, Monoprints by David Lilburn*,
National Touring Exhibition, Limerick,
Ennis, Galway, Waterford, Dundalk, Dublin

TWO PERSON SHOWS

1993 "New Work" with Michael Byrne, Vanguard
Gallery, Macroom, Co. Cork
1986 *Once Off - Recent Work By David
Lilburn and Michael Byrne*
Limerick City Gallery of Art
1984 *New Works* with Joe Wilson; Peacock
Gallery, Craigavon, N. Ireland
1983 *Works from Cragbrien, Works from Tom
Brouder's farm*, with Joe Wilson, Beltable Arts
Centre, Limerick, Grapevine Centre Dublin

AWARDS

1997 Materials grant, The Arts Council
1996 Art flight to visit Grafische Atelier
Daglicht, Eindhoven
1995 Special commendation, Impressions, print
exhibition, Galway
1994 Arts Council documentation grant
1993 Kaleidoscope (EU) Award to Art Network
Europe
Arts Council travel grant for *On Tour*
1990 Arts Council grant to *Home Ground*
1984 Graphic Prize, Limerick Exhibition of Visual
Art, Selector Peter Fuller
1977 Setanta Gallery Award, Listowel III

SELECTED GROUP EXHIBITIONS

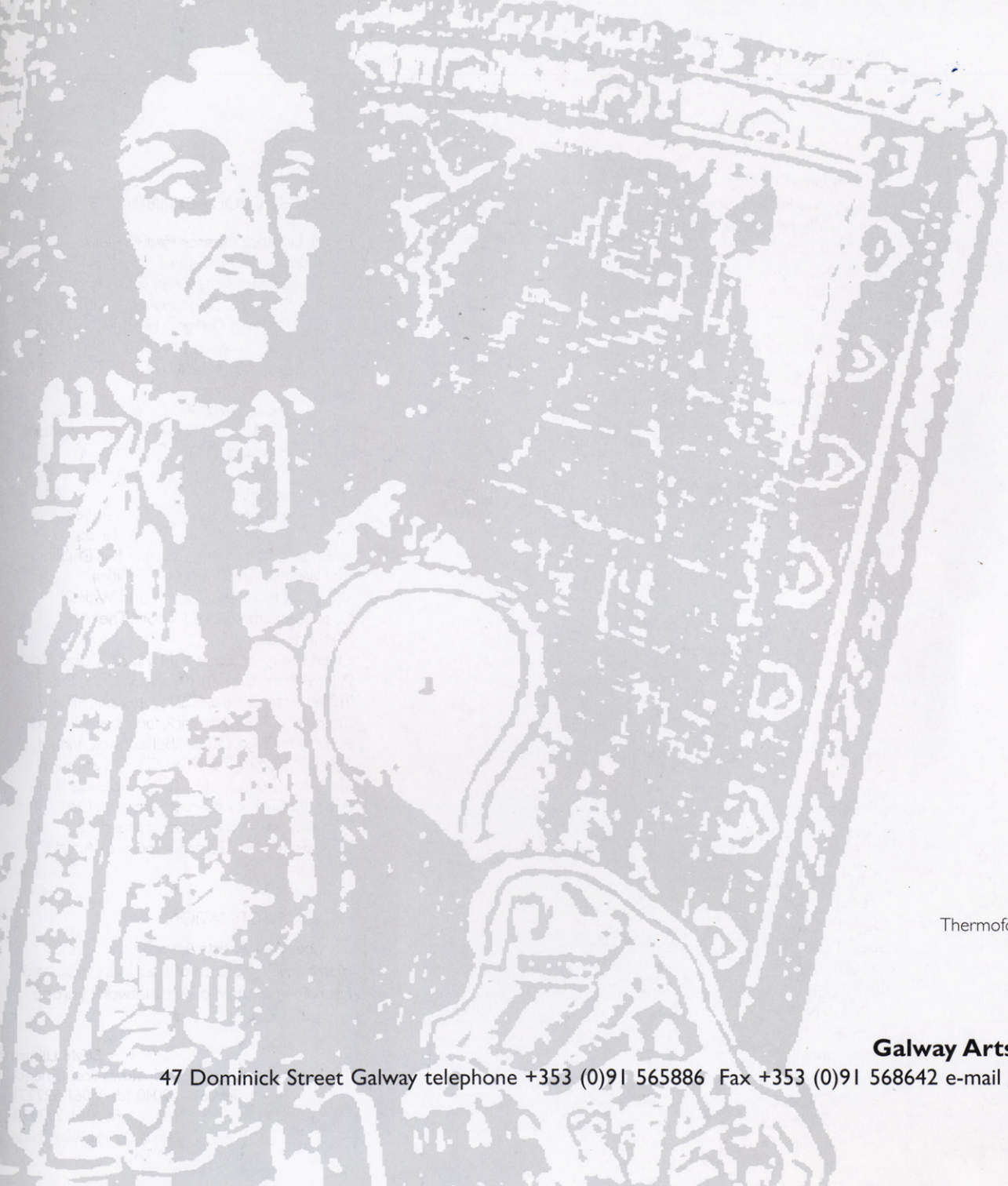
1998 *EV+A*, Limerick, curator Paul O'Reilly;
Limericks, An exhibition of
contemporary prints, West Cork Arts
Centre, Skibereen, United Arts Club,
Dublin, Dolmen Gallery, Limerick, (97)
Havanna (97), Galerie ACUD, Berlin (96);
Araon, Frostburg State University, Maryland,
USA.
1997 *Printed Matter*, Triskel Arts Centre, Cork;
3rd Wexford Artists' Books Exhibition, Wexford,
touring in Ireland, Britain, France;
Dialogo in Groen, Zutendaal, Belgium;
AIB Collection, travelling Ireland
1996 *Objecten, Kunstenaarsboeken en Grafiek*,
Galerie Bredevoort, the Netherlands;
International Print show, Temple Bar Dublin;
2nd Wexford Artists' Books Exhibition,
Wexford, touring in Ireland and Wales;
Observatorium, 96, Bredevoort, The
Netherlands;
1995 *EV+A*, Limerick, curator Maria de Coral; Cork
Printmakers, Crawford Gallery, Cork; *Prints*,
Triskel Arts Centre, Cork; *Into Print*, The
Dolmen Gallery, Limerick; *Iontas*, small works
exhibition, Sligo, Dublin, Belfast; *First Annual
Open Mini Print Exhibition*, Chris Doswell's,
Limerick; *Grond*, Zutendaal, Althoeselt,
Belgium; *Grafiek op Groot Formaat*, De
Fabriek, The Netherlands; *Impressions*,
Galway; *Irish Art*, Central House of Artists,
Moscow.

OTHER INFORMATION

Member, AAI, Artists Association of Ireland
Member, IDI, Institute of Designers in Ireland
Founding member of Art Network Europe

David Lilburn

6 Stonetown Tce., Limerick
Tel 061 202040 (day), 061 327271
Fax 061 202938,
e-mail David.Lilburn@ul.ie



Photography
Eoin Stephenson

Design
David Lilburn

Printing
Thermofoil, Ennis, Co Clare

47 Dominick Street Galway telephone +353 (0)91 565886 Fax +353 (0)91 568642 e-mail gac@indigo.ie

Galway Arts Centre 

